

DAVID LISS • COLTON WORLEY

THE SHADOW *NOW*



IT WAS ONLY A MATTER OF TIME BEFORE
KYLE VINCENT, KHAN'S HENCHMAN, FOUND ME.
HE MASTERMINDED THE DESTRUCTION OF THE
SHADOW NETWORK, AND NOW HE MEANS
TO FINISH THE JOB.

I'D BEEN CAREFUL TO
COVER MY TRACKS, BUT KYLE
IS GOOD. THOROUGH.

MY KHAN HAS
ACCOMPLISHED SO MUCH IN
HIS LIFE, BUT NOW IT'S TIME
FOR ME TO DO THE *ONE*
THING HE FAILED AT.

BANG

BANG

BANG

**BANG
BANG**

FINALLY,
THE END OF THE
SHADOW!

I'M RECOVERING FROM
WOUNDS. I'M NOT AT MY
BEST, BUT I'VE GOT TO
PROTECT MARGO.

BANG

BANG

BANG

MANY HAVE
TRIED AND PAID
FOR THEIR
ARROGANCE
SOON YOU SHALL
JOIN THEM.

BANG

HA HA
HA HA HA
HA HA

YOU
SHOULD WORRY
MORE ABOUT
DRAWING ME
OUT.

I SUPPOSE
YOU'RE GOING TO WANT
TO INTERROGATE ME
I'VE GOT NEWS FOR YOU
YOU'RE NOT GOING TO GET
ANYTHING. I'VE BEEN
TRAINED BY MY KHAN.
I'LL DIE FIRST.

PRETTY
MUCH WHAT I
FIGURED.

BANG

IT'S LIKE HE'S
VANISHING AND
REAPPEARING

DAMN IT!

BLAM

GET THE
WOMAN, THAT
WILL DRAW
HIM OUT.

I CAN'T
GET A FIX
ON HIM.

YOU HAVE A
PROBLEM WITH
THAT?

NONE.

DAMN.



EVEN IN *THIS* NEIGHBORHOOD, THE COPS ARE GOING TO HAVE TO SHOW UP AFTER A SHOOTOUT. WE NEED TO SCRAM.

WHERE ARE WE GOING TO GO, CRANSTON? THERE'S NO PLACE LEFT.

WE'LL GO TO MY LAST *SAFE HOUSE*. I HAD ONE BURIED SO DEEPLY EVEN KHAN COULDN'T FIND IT.

IF YOU HAD A SAFE HOUSE, WHAT THE HELL WERE WE DOING IN THIS *FLEA BAG* MOTEL?

THEY WERE ALWAYS GOING TO FIND US. I WAS INJURED AND WE COULDN'T PROPERLY COVER OUR TRACKS. WHEN THEY DID CATCH UP WITH US, I WANTED IT TO BE SOMEPLACE *DISPOSABLE*.

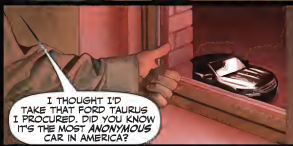
SO WE WERE OUR OWN *BAIT*? YOU MIGHT HAVE TOLD ME THAT.

IT MIGHT HAVE MADE YOU NERVOUS.

LOOK, MARGO, YOU'VE GOT TO ANTICIPATE YOUR ENEMY AND WORK AGAINST HIS NEXT MOVES. THAT'S WHAT I'M DOING. THAT'S WHAT I *ALWAYS* DO. THAT'S WHAT IS GOING TO KEEP US *ALIVE* LONG ENOUGH TO GET BACK TO FULL STRENGTH.



HOW ARE WE GOING TO GET TO THIS SAFE HOUSE WITHOUT DRAWING ATTENTION TO OURSELVES? IN A CAB? ON THE SUBWAY? PEOPLE WILL *SEE* US.

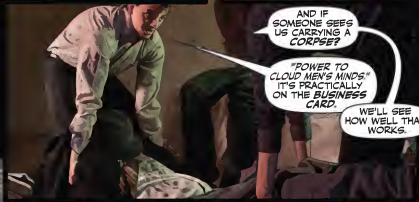


I THOUGHT I'D TAKE THAT FORD TAURUS I PROCURED. DID YOU KNOW IT'S THE MOST *ANONYMOUS* CAR IN AMERICA?



YOU MIGHT TELL ME WHAT YOU HAVE PLANNED.

TELLING YOU MAKES IT LOOK LESS *IMPRESSIVE* WHEN IT ALL COMES TOGETHER. NOW GRAB KYLE'S FEET. WE'VE GOT TO MOVE.



AND IF SOMEONE SEES US CARRYING A *CORPSE*?

"POWER TO CLOUD MEN'S MINDS." IT'S PRACTICALLY ON THE *BUSINESS CARD*.

WE'LL SEE HOW WELL THAT WORKS.



NICE EVENING, DON'T YOU THINK?

MIGHT RAIN.



3GASP! HEAVY.

IT IS THE WAY OF SCOUNDRELS.

SAVE THE THEATRICS FOR A MORE APPRECIATIVE AUDIENCE. WHY ARE WE EVEN TAKING THE BODY?

AS A WAY OF MAKING AMENDS, KYLE IS GOING TO DO ONE LAST FAVOR FOR US. HE IS GOING TO DELIVER A *MESSAGE*.

LATER THAT NIGHT.



**SHIWAN KHAN'S UPPER
EAST SIDE MANSION.**

THE NEXT MORNING.

OH MY GOD,
KAYLEIGH, YOU
WOULDN'T BELIEVE
THIS PLACE.

**BATU KAHN.
SHIWAN KHAN'S
GRANDDAUGHTER.**

I KNOW. IT'S CRAZY RIGHT?
THE GRANDFATHER I NEVER KNEW
I HAD SHOWS UP OUT OF NOWHERE.
HE'S LOADED, AND TELLS ME I
DON'T HAVE TO GO TO
SCHOOL.

NO, HE EXPECTS
ME TO DO THINGS. BUT
THEY'RE COOL THINGS.
HE'S TRAINING ME TO,
LIKE, TAKE OVER HIS
BUSINESS.

NO.
BELIEVE ME.
DULL IS THE
LAST THING THIS
PLACE IS.

ACTUALLY,
IT'S PRETTY
INTENSE.



YOU TOLD ME YOU WANTED ME TO SHOW INITIATIVE. I'M HOPING CARRYING IN YOUR CORPSES COUNTS.

IT IS A GOOD START.



HE WAS, LIKE, YOUR BIG **HENCHMAN**, RIGHT?

YES. I FEAR YOU MAY NEED TO TAKE ON MORE **RESPONSIBILITIES** SOONER THAN I ANTICIPATED. I HAVE MANY UNDERLINGS, BUT FEW I CAN TRUST ENTIRELY. DO YOU BELIEVE YOU ARE EQUAL TO THE TASK, MY GRAND-DAUGHTER?



JUST TELL ME WHAT TO DO.



YOU WILL NEED TO GET DRESSED, AND I WILL SHOW YOU MORE OF MY WORK. IN THE MEANTIME, PLEASE PUT THE CORPSE IN THE **REMAINS-DISPOSAL INCINERATOR** IN THE BASEMENT.



MY GRANDFATHER HAS AN INCINERATOR SPECIFICALLY FOR DISPOSING OF CORPSES. THAT IS SO COOL.

MIDTOWN MANHATTAN.
LATER THAT DAY.

"THE TOP FLOORS BELONGED
TO AN INVESTMENT HOUSE
THAT WAS TOO BIG TO FAIL.
THE LEASE WAS QUITE
AFFORDABLE."

THIS IS NOW
THE CENTER OF MY
OPERATION.

WHAT IS
ALL THIS?

THIS IS THE
PURPOSE OF
MY WORK.

WEALTH IN ITSELF IS *MEANINGLESS*.
POWER IS WITHOUT PURPOSE
UNLESS YOU HAVE POWER OVER
WHAT MATTERS MOST.

AND
WHAT MATTERS
MOST?


*FAMILY
AND LEGACY.*

IT IS WHY I
FOUND YOU AND
PLUCKED YOU OUT
OF *OBSCURITY*.

BEYOND THAT, MY QUEST IS THE SECRET
OF LIFE ITSELF. *YOUTH, VITALITY*. I AGED IN
PRISON, AND I WANT RETURNED WHAT THE
SHADOW *STOLE* FROM ME.

THAT IS THE PURPOSE
OF MY WORK HERE. IT IS THE
ENGINE WHICH OUR MONEY
AND POWER FEED.

IT IS IN THE SERVICE
OF THESE GOALS THAT YOU
MUST APPLY YOURSELF TO
LEAN AND GROW.



"YOU MUST PRACTICE
YOUR FIGHTING SKILLS."


"BUT YOU MUST
NOT NEGLECT MODERN
WEAPONS."

"YOU MUST REFINE YOUR
MYSTIC SKILLS."


EXCUSE
ME, SIR, BUT
YOU CANNOT
BREATHE.

AHKKKKK

"IF YOU APPLY YOURSELF IN
THESE THINGS, YOU WILL BE
PREPARED TO EXECUTE ALL
THE TASKS I ASK OF YOU."




GENTLEMEN, WE'RE
SUPPOSED TO BE THE MOST
DANGEROUS MEN IN THE CITY.
THE MOST **FEARED**.



SO WHY ARE WE HANDING
OVER OUR HARD-EARNED MONEY
TO SOME **FOSSIL**? SHIWAN KHAN?
A CLOWN WHO CLAIMS TO BE THE HEIR
TO GENGHIS KHAN? HE'S A JOKE, AND
WE LET HIM TREAT US LIKE A
PUPPETEER WITH HIS HAND
UP OUR ASSES.



I SAY
WE'VE HAD
ENOUGH.



HE FORCED IVAN
TO KILL HIS OWN SON.
ANY ONE OF US COULD BE NEXT.
ARE YOU GOING TO TAKE IT?
ARE WE GOING TO BE **HUMILIATED**
BY AN **OLD JOKE** WITH
DELUSIONS OF GRANDEUR?




THAT'S NOT
SUCH A GREAT
IDEA, MR. LEUNG.
FOR REAL.




YOU
BELONG TO
KHAN.

KHAN HAS NO POWER
OVER US. AND WE WILL NOT
BE INTIMIDATED BY A *CHILD*!
SHOULDN'T YOU BE IN YOUR
ALGEBRA CLASS?



I THINK IVAN LEARNED
WHAT KIND OF POWER KHAN
HAS OVER YOU. ISN'T THAT
RIGHT, IVAN?



YOU DON'T WANT
TO LEARN THE SAME
LESSON, DO YOU? YOU HAVE
A SON AND A DAUGHTER,
MR. LEUNG. WHICH
WOULD YOU MOST HATE
TO LOSE?



YOUR *DAUGHTER*?
VERY TOUGHENS, AND SO
VERY UNTRADITIONAL.



I KNOW WHAT
YOU ARE THINKING
BEFORE YOU THINK IT.
I KNEW ABOUT THIS
MEETING, AND I WILL KNOW
IF YOU HAVE ANOTHER.
MY ADVICE TO YOU,
GENTLEMEN--



DIE!



THAT FALLS
UNDER THE HEADING
OF KNOWING WHAT
YOU'RE THINKING
BEFORE YOU THINK IT.
THAT WAS YOUR ONE
FREE PASS. NEXT
TIME IT WILL BE
YOUR HEART.

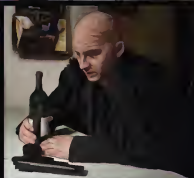


AND YOUR
DAUGHTER'S
HEART. JUST
FOR SPITE.



I EXPECT YOUR
PAYMENTS TO BE ON
TIME THIS WEEK.
GOOD AFTERNOON,
GENTS.





YES, I WANT
REVENGE. BUT WHO
IS THERE TO TAKE
ON KHAN? YOU
AND ME?



THE SHADOW
SEES WHAT IS IN
YOUR HEART. YOU
DON'T WANT TO DIE.
WHAT YOU WANT
IS REVENGE.

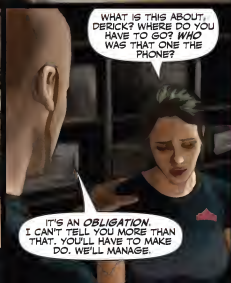
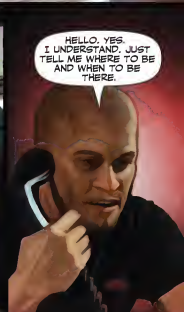


YOU
AND ME, FOR
NOW.

"SOON THERE WILL BE MANY."



RING
RING
RING



"WHO IS GOING
TO STOP THEM?"

COME ON,
MAN. I ALMOST
GOT ENOUGH.

ALMOST
DOESN'T CUT IT.
COME BACK IF
YOU GOT THE
GREEN.

DON'T DO ME
LIKE THAT, PORKY.
I WANT TO TALK
TO FERRET


NOTHING TO TALK
ABOUT, UNLESS YOU
HAVE THE MONEY. YOU DON'T
GET THE PRODUCT. THAT'S
WHAT IS KNOWN AS
ECONOMICS.

THAT'S NO
WAY TO TREAT
A CUSTOMER.
YOU'VE GONE
CRAZY WITH
POWER.

MAYBE SO,
BUT YOU DON'T WANT
TO SEE *HOW* CRAZY,
NOW DO YOU?

I KNOW
WHAT IS IN YOUR
HEART, GERALD
FERRIS.

THE HELL IS
THAT? AND NO
ONE CALLS ME
GERALD.



GERALD FERRIS,
THE CHOICE IS YOURS.
YOU NEED NOT FOLLOW
THE PATH OF EVIL.



YOU
WANT ONLY
PURPOSE.

I'LL
SHOW YOU MY
PURPOSE.



WHERE'D
HE GO?

**BANG
BANG
BANG**

BANGBANG




I WANT
PURPOSE. I'M
LOOKING FOR
PURPOSE REAL
HARD.

SO BE IT. FROM
THIS POINT ON, YOU
SERVE THE SHADOW.
YOU AND YOUR MEN WILL
NO LONGER PURSUE
EVIL, BUT A FORCE
OF GOOD.

AND I HAVE
A VITAL TASK IN
MIND FOR YOU.

"BATU, I AM
PLEASED WITH YOUR
PROGRESS."






I MUST FOCUS MY
ATTENTION ON MY WORK.
I THEREFORE PRESENT YOU
WITH A FINAL *TEST*.




YOU WANT
ME TO *KILL* THE
SHADOW.



I WOULD LIKE TO
THINK MY MIND IS NOT
OPEN TO YOU.

NO, BUT I
FIGURED YOU'D
ASK.



I'VE EVEN BEEN THINKING ABOUT
HOW I MIGHT GO ABOUT IT. I SAY WE
STRIKE THE SAME WAY YOU STRUCK
BEFORE. AFTER ALL, IT WAS
VERY EFFECTIVE.



WE TAKE
HIM OUT FROM
THE *INSIDE*




LATER THAT NIGHT



I KNOW HE'S, LIKE, ALL SCARY AND EVERYTHING, BUT I CAN ASSURE YOU, WE ARE MORE FRIGHTENING.




MORE IMPORTANTLY, WE HAVE A LOT TO OFFER.



HE'S PROMISING-- WHAT?--A CHANCE AT REDEMPTION. I'VE GOT SOMETHING ELSE IN MIND.



A CHANCE TO GET RICH.



ALL YOU HAVE TO DO IS TELL US WHAT HE IS PLANNING FOR YOU.



HOW DOES THAT SOUND.



SOUNDS GOOD
TO ME. YOU GIVE US
THE BACKUP WE NEED
AND THE SHADOW
IS AS GOOD AS
DEAD.

TO BE CONTINUED

DYNAMITE®

IN THE NEWS - NOVEMBER 2013

BILL WILLINGHAM, BESTSELLING WRITER OF FABLES, PRESENTS
LEGENDERRY: A STEAMPUNK ADVENTURE
EVENT SERIES FROM DYNAMITE



Dynamite proudly announces *Legenderry: A Steampunk Adventure*, a seven-issue monthly crossover event featuring classic characters of comics and film as reimagined by bestselling writer Bill Willingham (*Fables*). Featuring interior artwork by Sergio Fernandez Davila, *Legenderry* launches in January featuring covers by celebrated steampunk artist Joe Benitez (*Lady Mechanika*).

"This is a story where I get to have my cake and eat it too," says Bill Willingham. "I get to work with some of my favorite characters from comic books, prose, and film, but also get to create brand new versions of each one of them. That way, I don't have to make a single one of them fit in with all of the past continuity of those characters. I get the best of both situations. Plus, I built an entire new world in which to place those characters. World-building is one of the best parts of adventure storytelling. *Legenderry* is the name of the world, and it is in fact a world peopled with some of the greatest legends of adventure fiction. This is my first-ever foray into the Steampunk genre, so that's another new adventure I get to go on as a writer."

Legenderry: A Steampunk Adventure is, as Bill Willingham describes it, "a world in which the great heroes of our stories live in the flesh." The story begins in a massive Victorian-style metropolis, a city protected by Vampirella, the Green Hornet, and Kato. After a scarlet-clad woman of mystery rushes into a bar pursued by assassins, the resulting chaos spreads to other reimagined landscapes ripped from classic comic books, literature, and television, including the wild jungles of *The Phantom*, Flash Gordon's futuristic haven of Landing, serial combat alongside Captain Victory, and more. The action eventually leads to the Monstrous Lands, an unruly territory both lawless and sinister.

An event series four years in the making, *Legenderry* proves the old adage that "good things come to those who wait." Willingham mined the rich Dynamite Universe for the perfect characters to populate the vast, reimagined landscape of *Legenderry*. In recent months, Willingham has personally

overseen the visual development of the series, courtesy of designs by artist Johnny D., whose artwork has graced numerous Dynamite covers and most recently, the complete *Vampirella Strikes* comic book series. "It was an honor to take some truly timeless characters and make them fit into the steampunk world," says Johnny D. "They all have a great unique base to go off, so it has been a lot of fun working on the designs. I've worked with many of these characters before and look forward to the series."

The cast of *Legenderry* characters changes each issue, as Willingham and Davila steer the action from one dazzling location to the next. Featured characters include Steve Austin of *The Six Million Dollar Man*, the classic pulp duo of Green Hornet and Kato, legendary masked adventurer Zorro, the Dynamite mainstay Vampirella, the beloved superheroes Silver Star and Captain Victory created by Jack Kirby, Flash Gordon and The Phantom from King Features Syndicate, and finally, the swords-and-sorcery icon Red Sonja.

Bill Willingham has been writing, and occasionally drawing, "funnybooks" for close to thirty years, and authors prose fiction as well. He is best known for creating the following comic book series: *Elementals*, *Ironwood*, *Coventry*, *Pantheon*, *Proposition Player*, *Shadowpact*, and -- perhaps most notably -- the bestselling and long-running DC/Vertigo series, *Fables* and *Fairst*.

"I've personally known Bill Willingham for over three decades, and regard him as one of the most talented, hardworking, and innovative creators in our industry," says Nick Barrucci, CEO and Publisher of Dynamite. "I've been talking with him since 2009 about projects, but between his busy schedule and the explosive success of *Fables* and *Fairst*, we both wanted to wait until we could give the project the full attention it deserves. And Bill wouldn't want to give anything less than 100% of his attention! As time progressed, our many discussions have led to a groundbreaking event, something that will shake up how people view our incredible library of characters. Bill wanted to work in a world without the constraints of continuity, where he could paint broad strokes on a fresh canvas. When the imagination and aesthetics of Steampunk science-fiction became our focus, well -- the ideas just began to flow from his mind onto the page. It's my pleasure, both personal and professional, to welcome Bill Willingham to the Dynamite fold, and to welcome everyone with an adventurous spirit to the whimsical world of *Legenderry*."

Joseph Rybandt, Senior Editor of Dynamite, says, "As a longtime fan of Bill's work, it was such a surprise that Nick Barrucci, our CEO and Publisher, had been able to work out a deal to not only create this character crossover, but to include some of our biggest and best company-owned and licensed characters. This is THE kick-off event for comics in 2014. Be there!"

Legenderry: A Steampunk Adventure will be solicited in Diamond Comic Distributors' November Previews catalog, the premiere source of merchandise for the comic book specialty market, and slated for release beginning in January 2014. Comic book fans are encouraged to reserve copies of *Legenderry* with their local comic book shop or hobby specialty store. *Legenderry: A Steampunk Adventure* will also be available for individual customer purchase through digital platforms courtesy of Comixology, iVerse, and Dark Horse Digital.

NEXT ISSUE:



ISSUE #4

Uneasy alliances abound as Khan, pursuing his own dangerous endgame, places the assassination of the Shadow in Batu's hands. As Batu bristles under her grandfather's watchful eye, she forms a dangerous partnership with a local gang leader who claims to have the key to defeating the Shadow. Meanwhile, the Shadow draws both the Russian and Vietnamese mafias into his orbit, preparing to turn rivals into deadly enemies. Long-plotted schemes come to fruition as the Shadow moves to defeat his greatest enemy!

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DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW #20 FROM CHRIS ROBERSON'S SCRIPT TO GIOVANNI TIMPANO'S LINE ART TO FABRICIO GUERRA'S COLORS

PAGE ONE

PANEL ONE

WE OPEN WITH A WIDE PANEL SHOWING A FLAT, SNOWY WASTE. ITS DAY TIME, BUT THE SKIES OVERHEAD ARE GRAY AND OVERCAST.

CAPTION: In this place, danger does not always lurk in the darkness.

CAPTION: Blinding snow and freezing cold are proof enough of that.

PANEL TWO

WE PAN OVER A BIT, AND SEE THE BEGINNINGS OF A TREE LINE, WOODS THAT MARCH UP TO THE EDGE OF THE SNOWY PLAIN. BUT THE TREES ARE BLACK AND LEAFLESS IN THE DEAD OF WINTER.

CAPTION: But there are shadows here, and things that lurk unseen.

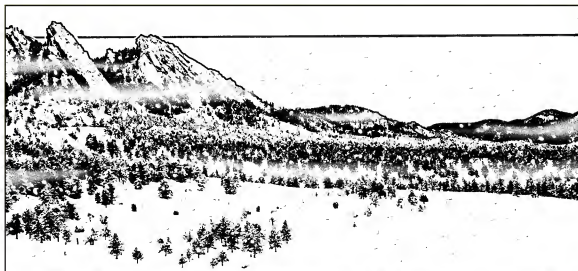
CAPTION: Death takes many guises, and trouble is never far.

PANEL THREE

NOW WE'RE IN THE WOODS, AND IN THE BACKGROUND WE SEE PRISONERS DRESSED FOR COLD WEATHER CUTTING DOWN TREES. BUT ONE OF THE PRISONERS IS TURNING AND SHOUTING LOUDLY OFF PANEL, HAVING SPOTTED SOMETHING THAT WE CAN'T SEE YET FROM THIS ANGLE.

CAPTION: But as the old Russian saying goes, when trouble arrives, it never travels alone.

PRISONER/yelling: <It's Ibragimov! I've found him!>



A BEHIND-THE-SCENES LOOK AT THE SHADOW #20 FROM CHRIS ROBERSON'S SCRIPT TO GIOVANNI TIMPANO'S LINE ART TO FABRICIO GUERRA'S COLORS

PAGE TWO

PANEL ONE

A BIG PANEL. A FEW GUARDS HAVE COME OVER, AND WE'RE LOOKING PAST THEM AT WHAT THE PRISONER SAW. IT IS ANOTHER PRISONER, WHO HAS BEEN ESSENTIALLY CRUCIFIED AGAINST ONE OF THE TREES, HIS HANDS TIED TOGETHER ABOVE HIM TO THE TRUNK, HIS FEET TIED AT THE BOTTOM, AND HIS CLOTHES PARTIALLY RIPPED OFF. WE CAN'T SEE TOO MUCH GORE, BUT IT'S CLEAR HE'S BEEN BEATEN TO DEATH, BLOODY AND BRUISED, AND VERY MUCH DEAD.

CAPTION: Ibragimov is the sixth dead man to be found in as many weeks. Two guards and now four prisoners, each of them killed in the same fashion.

CAPTION: Lashed to a tree and beaten to death, not far from the work site.

PANEL TWO

WE SEE A GROUP OF PRISONERS STANDING BY, WATCHING. SOME ARE WORRIED, BUT MOST JUST LOOK EXHAUSTED. OUR ATTENTION IS ON YURI, WHO IS OUR NARRATOR FOR THIS ISSUE. HE IS MIDDLE AGED, WITH GREY HAIR (WHICH WE CAN'T SEE YET, BECAUSE HE'S GOT A HAT ON, LIKE EVERYONE ELSE).

CAPTION: In the camps, we are accustomed to violence and death. Killings are not uncommon, and each of us has found a fellow prisoner's lifeless body at least once.

CAPTION: But those are matters of angers released or of casual brutality. Not methodical, calculated. Not like THIS.

PANEL THREE

A GUARD IS TURNING HASTILY AWAY FROM THE CRUCIFIED MAN AND SHOUTING AT THE PRISONERS.

CAPTION: The guards, for whom death and suffering is a calling, are out of their depths here.

GUARD: <All of you, gather your tools! We are heading in for the night.>



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PAGE THREE

PANEL ONE

OUR ATTENTION IS ON YURI AS HE AND THE OTHER PRISONERS MARCH IN SINGLE FILE DOWN A SNOWY TRACK THROUGH THE WOODS. THE TREES IN THIS PART HAVE ALREADY BEEN CUT DOWN, AND THERE ARE STACKS OF LUMBER AROUND. THE GUARDS ARE KEEPING WATCH ON THE PRISONERS AS THEY GO.

CAPTION: Every day is spent in the woods at the western edge of the Siberian wastes, felling trees, planning lumber.

CAPTION: What use the lumber is put to, I could not say. But what would it matter? The labor is all.

PANEL TWO

A GUARD WITH A RIFLE IS SHOUTING AT THE PRISONERS AS THEY WALK BY HIM.

GUARD: <Productivity is down. Many of you did not make your daily quotas AGAIN.>

PANEL THREE

OFF YURI LOOKING AT ANOTHER PRISONER WHO WE CAN TELL EVEN THROUGH HIS HEAVY CLOTHES IS STARVING TO DEATH. FRAIL, SKIN AND BONES, GAUNT CHEEKS, BARELY ABLE TO STAND AND WALK.

CAPTION: In the camps, if you don't work, you don't eat. But if you don't eat, then you are not likely to work.

CAPTION: The "goners" are those trapped in that vicious cycle, starving bit by bit until they fall.

PANEL FOUR

CLOSE ON YURI AS HE FACES FORWARD, EYES NARROWED, LIPS PRESSED TOGETHER, HIS EXPRESSION HARD.

CAPTION: I have seen far too many men die in my years here. Far too many to remember them all.

CAPTION: But I am still here.



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PAGE FOUR

PANEL ONE

WIDE ESTABLISHING SHOT OF THE PRISON BARRACKS. (SEE IMAGE REF FOR BASIC LAYOUT.) IT IS LATE AFTERNOON, AND THE PRISONERS ARE ENTERING THROUGH THE GATE UNDER THE WATCHFUL EYE OF THE ARMED GUARDS.

CAPTION: The Bolsheviks sent me here more than twelve years ago, after their revolution deposed the tsar.

CAPTION: Now I am one of the last tsarists left alive, and many of the new prisoners are Bolsheviks themselves.

PANEL TWO

OFF YURI LOOKING AT A GROUP OF NEW PRISONERS WHO ARE STANDING TOGETHER, BEING ADDRESSED BY A SUPERIOR GUARD. THE NEW ARRIVALS LOOK BETTER FED AND DRESSED THAN THE PRISONERS, BUT THEY ARE TERRIFIED, FRIGHTENED, AS OPPOSED TO THE ESTABLISHED PRISONERS WHO LOOK VACANT AND RESIGNED. BUT THERE IS ONE MAN AMONG THE NEWCOMERS WHO IS MOSTLY HANGING BACK, HIS FACE LARGELY HIDDEN IN SHADOWS. THIS IS THE SHADOW, OF COURSE, HERE IN DISGUISE.

GUARD: <--you will learn the rules of this camp, or you will suffer-->

CAPTION: Some of the newcomers are criminals, of course. But most are "dissidents."

CAPTION: Intellectuals, artists, writers, even former party leaders who have fallen out of Stalin's favor.

PANEL THREE

NOW IT'S LATER, AND YURI AND THE OTHERS ARE EATING IN THE BARRACKS. THE FOOD LOOKS HORRIBLE, BUT THEY'RE FORCING IT DOWN. SOUP AND STALE BREAD, MOSTLY, WITH WATER IN BENT METAL CUPS. (SEE BELOW.)

CAPTION: It hardly matters, though, who we were in life, or what we did.

CAPTION: We exist moment to moment, day to day.

